

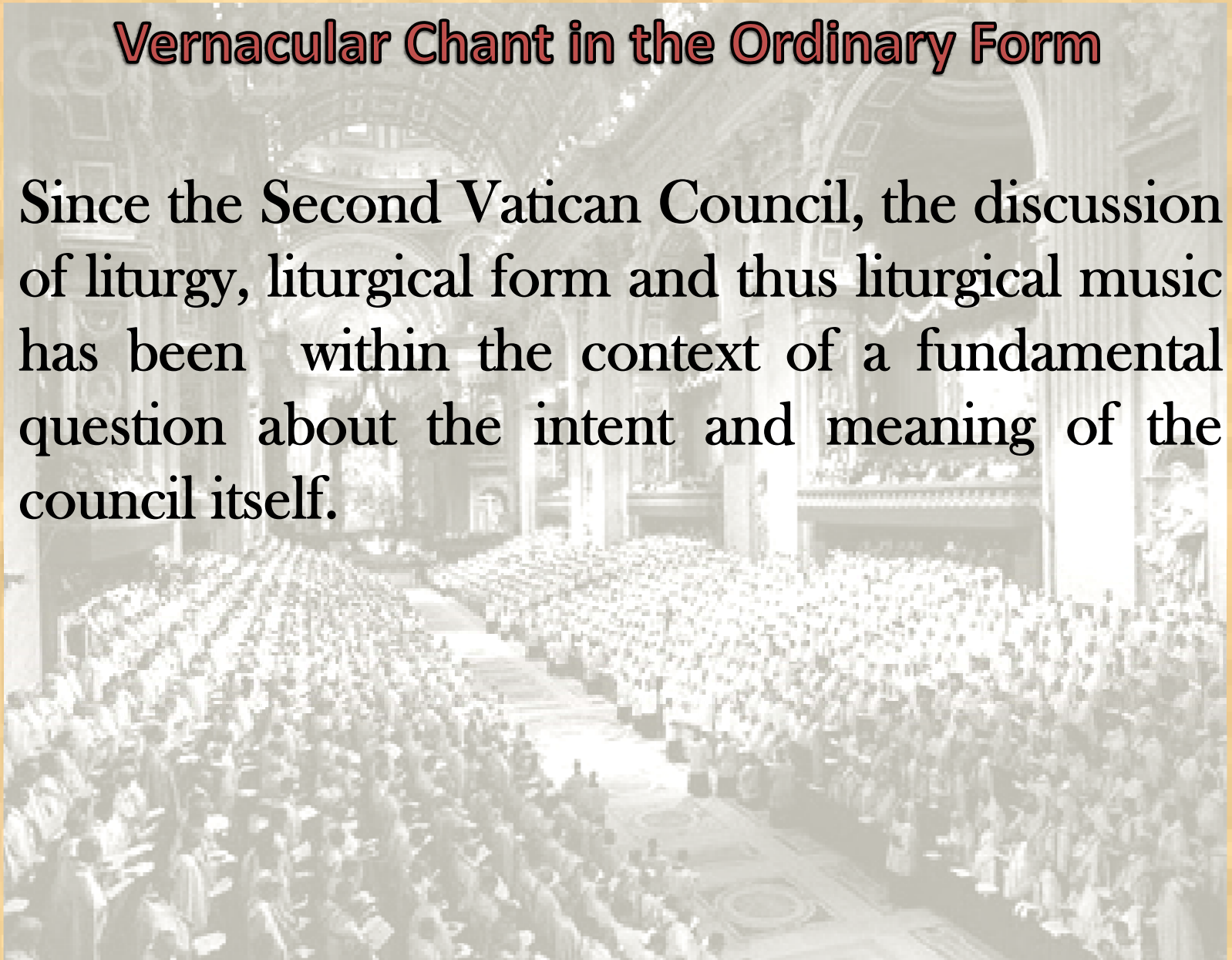
Vernacular Chant in the Ordinary Form

PART I

An Overview of Vernacular Chant

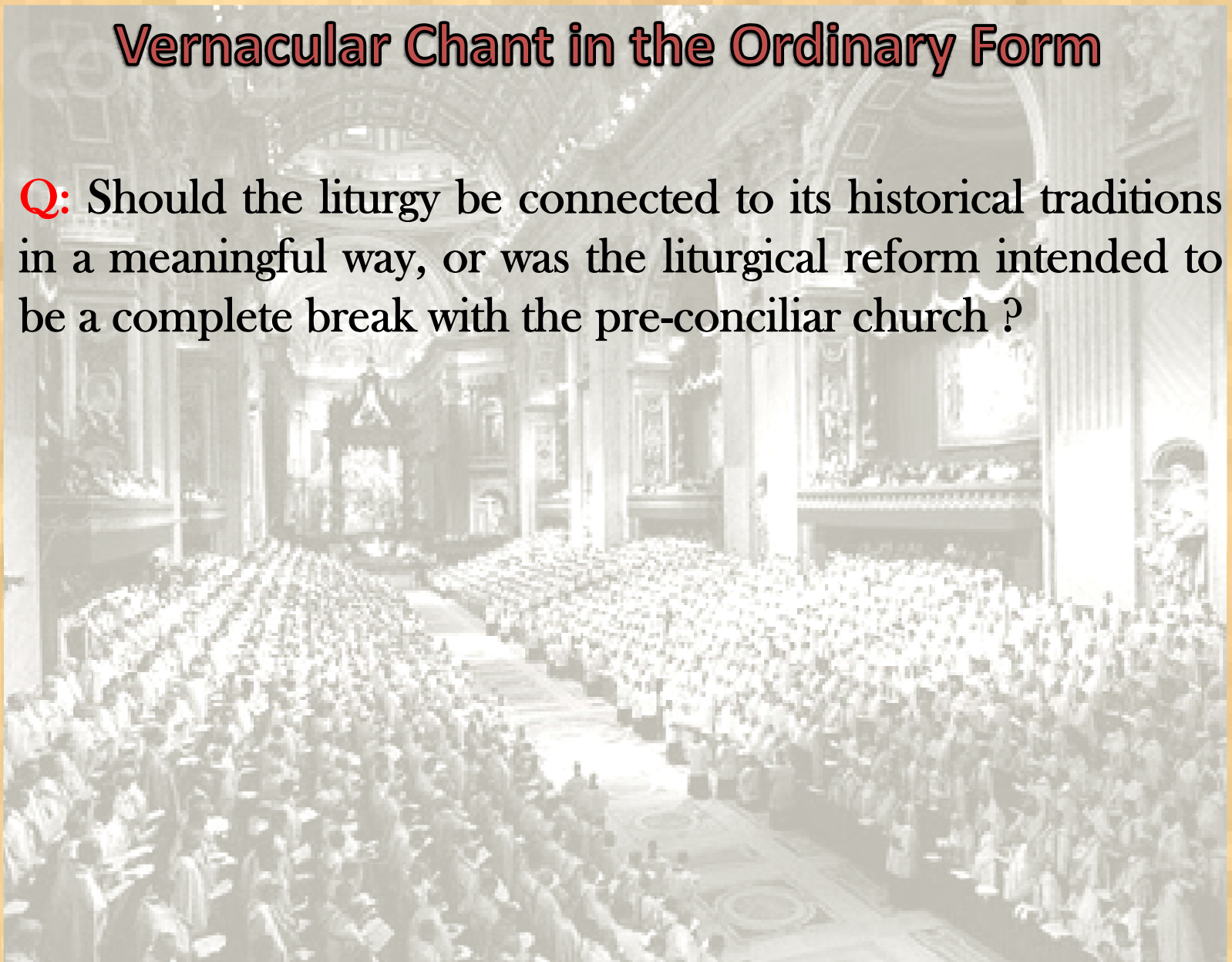
Vernacular Chant in the Ordinary Form

Since the Second Vatican Council, the discussion of liturgy, liturgical form and thus liturgical music has been within the context of a fundamental question about the intent and meaning of the council itself.



Vernacular Chant in the Ordinary Form

Q: Should the liturgy be connected to its historical traditions in a meaningful way, or was the liturgical reform intended to be a complete break with the pre-conciliar church ?



Vernacular Chant in the Ordinary Form

Q: Should the liturgy be connected to its historical traditions in a meaningful way, or was the liturgical reform intended to be a complete break with the pre-conciliar church ?

A: Recent pronouncements by the Holy Father have sought to answer this question in a positive and definitive way, suggesting that the reforms of the council must be interpreted through a *hermeneutic of reform*.

Vernacular Chant in the Ordinary Form

The hermeneutic of discontinuity is countered by the hermeneutic of reform, as it was presented first by Pope John XXIII in his speech inaugurating the Council on October 11, 1962 ... which unequivocally express this hermeneutic when he says that the Council wishes “to transmit the doctrine, pure and integral, without any attenuation or distortion”....



Vernacular Chant in the Ordinary Form

“Our duty is not only to guard this precious treasure, as if we were concerned only with antiquity, but to dedicate ourselves with an earnest will and without fear to that work which our era demands of us....”

It is necessary that “adherence to all the teaching of the Church in its entirety and preciseness ...” be presented in “faithful and perfect conformity to the authentic doctrine, which, however, should be studied and expounded through the methods of research and through the literary forms of modern thought.

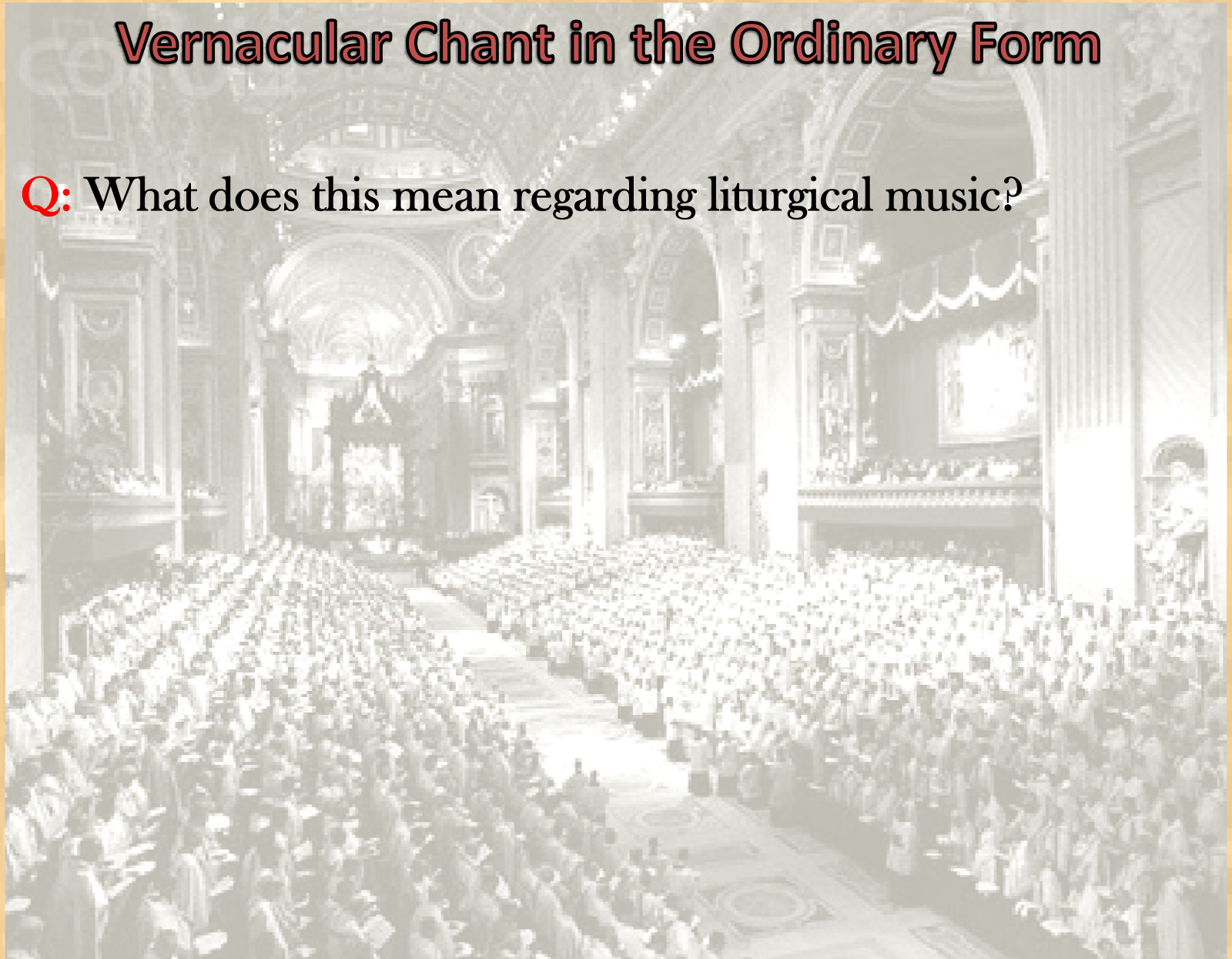
Vernacular Chant in the Ordinary Form

Wherever this interpretation guided the implementation of the Council, new life developed and new fruit ripened. Forty years after the Council, we can show that the positive is far greater and livelier than it appeared to be in the turbulent years around 1968. Today, we see that although the good seed developed slowly, it is nonetheless growing; and our deep gratitude for the work done by the Council is likewise growing....

From Pope Benedict XVI's
Christmas message to the Roman Curia
December 22, 2005

Vernacular Chant in the Ordinary Form

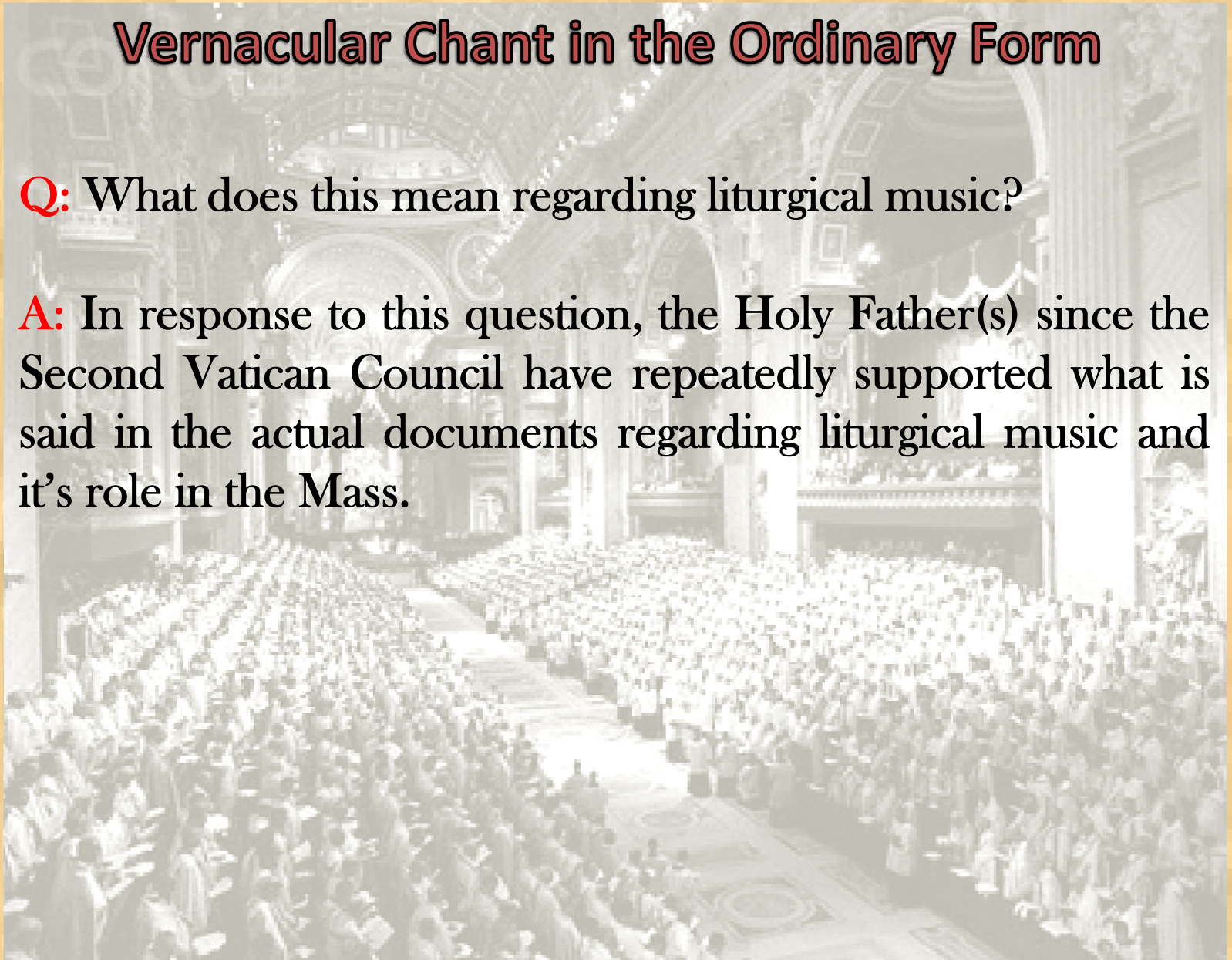
Q: What does this mean regarding liturgical music?



Vernacular Chant in the Ordinary Form

Q: What does this mean regarding liturgical music?

A: In response to this question, the Holy Father(s) since the Second Vatican Council have repeatedly supported what is said in the actual documents regarding liturgical music and its role in the Mass.



Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

According to the Constitution on the Sacred Liturgy (Sacrosanctum Concilium), one of the constitutions of the Second Vatican Council solemnly promulgated by His Holiness Pope Paul VI on December 4, 1963:

- 116. The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services. But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action...
- 117. The typical edition of the books of Gregorian chant is to be completed; and a more critical edition is to be prepared of those books already published since the restoration by St. Pius X. It is desirable also that an edition be prepared containing simpler melodies, for use in small churches.

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

Among the musical expressions that correspond best with the qualities demanded by the notion of sacred music, especially liturgical music, Gregorian chant has a special place. The Second Vatican Council recognized that "being specially suited to the Roman Liturgy" it should be given, other things being equal, pride of place in liturgical services sung in Latin. St Pius X pointed out that the Church had "inherited it from the Fathers of the Church", that she has "jealously guarded [it] for centuries in her liturgical codices" and still "proposes it to the faithful" as her own, considering it "the supreme model of sacred music". Thus, Gregorian chant continues also today to be an element of unity in the Roman Liturgy.

Pope John Paul II
Chirograph on Sacred Music
November 22, 2003

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

In the course of her two-thousand-year history, the Church has created, and still creates, music and songs which represent a rich patrimony of faith and love. This heritage must not be lost. Certainly as far as the liturgy is concerned, we cannot say that one song is as good as another. Consequently everything – texts, music, execution – ought to correspond to the meaning of the mystery being celebrated, the structure of the rite and the liturgical seasons. Finally, while respecting various styles and different and highly praiseworthy traditions, I desire, in accordance with the request advanced by the Synod Fathers, that Gregorian chant be suitably esteemed and employed as the chant proper to the Roman liturgy.

Pope Benedict XVI
Sacramentum Caritatis
February 22, 2007

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

“The Church recognizes Gregorian chant as being specially suited to the Roman Liturgy. Therefore, other things being equal, it should be given pride of place in liturgical services.”

Gregorian chant is uniquely the Church’s own music. Chant is a living connection with our forebears in the faith, the traditional music of the Roman rite, a sign of communion with the universal Church, a bond of unity across cultures, a means for diverse communities to participate together in song, and a summons to contemplative participation in the Liturgy.”

*Sing to the Lord
Music in Divine Worship*

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

“Each worshiping community in the United States, including all age groups and all ethnic groups, should, at a minimum, learn *Kyrie XVI, Sanctus XVIII, and Agnus Dei XVIII*, all of which are typically included in congregational worship aids. More difficult chants, such as *Gloria VIII and settings of the Credo and Pater Noster*, might be learned after the easier chants have been mastered.”

*Sing to the Lord
Music in Divine Worship*

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

“The assembly of the faithful should participate in singing the Proper of the Mass as much as possible, especially through simple responses and other suitable settings.” When the congregation does not sing an antiphon or hymn, proper chants from the *Graduale Romanum* might be sung by a choir that is able to render these challenging pieces well. As an easier alternative, chants of the *Graduale Simplex* are *recommended*.

*Sing to the Lord
Music in Divine Worship*

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

- Chant is designated as the music specially suited to the Roman Rite by the actual documents of the Second Vatican Council.
- The documents of the council are to be interpreted in a hermeneutic of continuity with tradition.
- The role of chant is affirmed and encouraged by every Holy Father since the council.
- The role of chant in the liturgy is affirmed and encouraged in the current document on music,
Sing to the Lord: Music in Divine Worship

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

- The new translation of the Roman Missal includes a complete set of chants for the Mass and strongly encourages their use.
- All publishers are mandated to include the Chant Mass setting as the primary setting in all hymnals and publications that include the Order of Mass.
- Bishops, particularly those in English speaking countries have begun to make statements and take positive action regarding the use of chant in the liturgy.

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

Clearly, the re-establishment of chant is underway and it will take a greater role in liturgical music going forward.

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

Clearly, the re-establishment of chant is underway and it will take a greater role in liturgical music going forward.

Q: How is it possible to introduce Latin Chant in a liturgical environment where most Catholics, particularly younger Catholics, are unfamiliar with both Latin *and* chant?

Vernacular Chant in the Ordinary Form

The Role of Chant in the Roman Liturgy

Clearly, the re-establishment of chant is underway and it will take a greater role in liturgical music going forward.

Q: How is it possible to introduce Latin Chant in a liturgical environment where most Catholics, particularly younger Catholics, are unfamiliar with both Latin *and* chant?

A: As the primary obstacle is the Latin language, it may be prudent to introduce vernacular chant, either as a long-term pastoral solution, or as a transitional step towards the eventual use of Latin chant.

Vernacular Chant in the Ordinary Form

What is meant by
“Vernacular Chant”?



Vernacular Chant in the Ordinary Form

What is meant by
“Vernacular Chant”?



Vernacular chant is, strictly speaking, chant sung in a language other than Latin. For the purposes of this presentation, we will be referring specifically to *English* chant.

Vernacular Chant in the Ordinary Form

“In Masses which are celebrated with the people, a suitable place may be allotted to their mother tongue. This is to apply in the first place to the readings and "the common prayer," but also, as local conditions may warrant, to those parts which pertain to the people, according to those norms laid down in Art. 36 of this Constitution.

Sacrosanctum Concilium #54

Vernacular Chant in the Ordinary Form

What parts of the Mass can
be chanted in English?



Vernacular Chant in the Ordinary Form

What parts of the Mass can
be chanted in English?

Dialogues and Responses



Vernacular Chant in the Ordinary Form

What parts of the Mass can
be chanted in English?



Dialogues and Responses
The Ordinary of the Mass

Vernacular Chant in the Ordinary Form

What parts of the Mass can
be chanted in English?



Dialogues and Responses

The Ordinary of the Mass

The Propers of the Mass

Vernacular Chant in the Ordinary Form

What parts of the Mass can
be chanted in English?



Dialogues and Responses

The Ordinary of the Mass

The Propers of the Mass

The Responsorial Psalm

Vernacular Chant in the Ordinary Form

Directors and musicians
will need to prepare and
educate themselves...



Vernacular Chant in the Ordinary Form

Directors and musicians
will need to prepare and
educate themselves...



- Basic chant technique – notation and interpretation.

Vernacular Chant in the Ordinary Form

Directors and musicians
will need to prepare and
educate themselves...



- Basic chant technique – notation and interpretation.
- Characteristics of English texts – Pronunciation, accent, rhythm and inflection.

Vernacular Chant in the Ordinary Form

Directors and musicians
will need to prepare and
educate themselves...



- Basic chant technique – notation and interpretation.
- Characteristics of English texts – Pronunciation, accent, rhythm and inflection.
- Proper performance of chant melodies (neumes and melodic conventions) using English texts.

Vernacular Chant in the Ordinary Form

Directors and musicians
will need to prepare and
educate themselves...



- Basic chant technique – notation and interpretation.
- Characteristics of English texts – Pronunciation, accent, rhythm and inflection.
- Proper performance of chant melodies (neumes and melodic conventions) using English texts.
- Proper performance of Psalm-Tones using English texts.

Vernacular Chant in the Ordinary Form

A Few Things about Vernacular Chant

Vernacular Chant in the Ordinary Form

Adapted Chant vs. Newly Composed

Vernacular Chant in the Ordinary Form

Adapted Chant vs. Newly Composed

ICEL Chants

English versions of
Chant hymns such as
Pange Lingua
Salve Regina
found in mainstream
hymnals

The Exsultet in the
New Missal

Simple English Propers

Sacred Music Project
(Fr. Kelly)

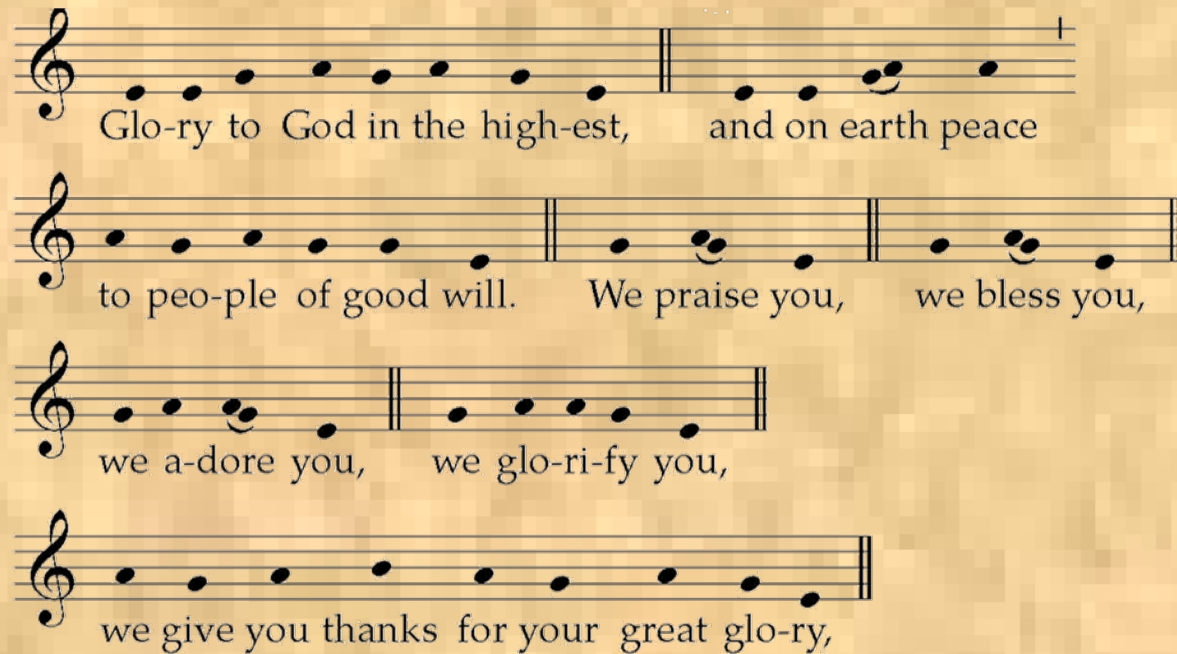
Simple Choral Gradual

Vernacular Chant in the Ordinary Form

Modern Notation vs. Square-Note

Vernacular Chant in the Ordinary Form

Modern Notation vs. Square-Note



Glo-ry to God in the high-est, and on earth peace
to peo-ple of good will. We praise you, we bless you,
we a-dore you, we glo-ri-fy you,
we give you thanks for your great glo-ry,

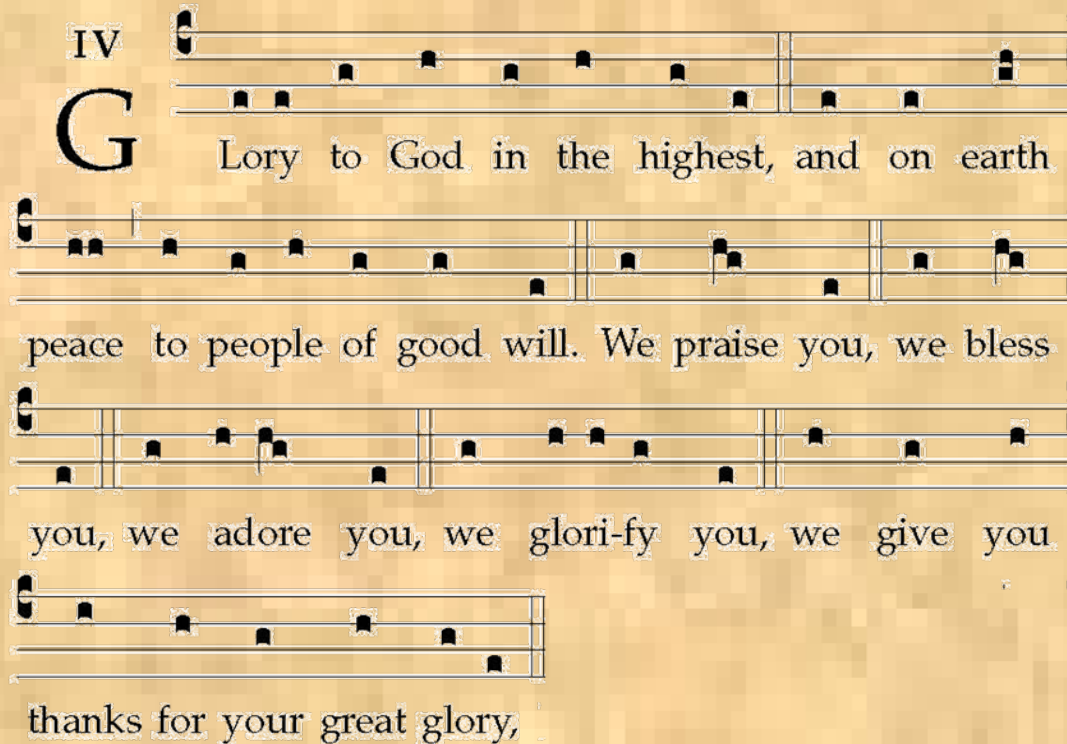
The image displays four staves of musical notation for the Gloria in the Ordinary Form. Each staff begins with a treble clef and contains square notes. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The notation is modern, using a standard staff with a treble clef and a key signature of one flat (B-flat). The notes are square, which is a characteristic of square-note notation. The lyrics are: "Glo-ry to God in the high-est, and on earth peace to peo-ple of good will. We praise you, we bless you, we a-dore you, we glo-ri-fy you, we give you thanks for your great glo-ry,". The notation is presented in a clear, legible font on a light background.

Vernacular Chant in the Ordinary Form

Modern Notation vs. Square-Note

IV

G



Lory to God in the highest, and on earth

peace to people of good will. We praise you, we bless

you, we adore you, we glori-fy you, we give you

thanks for your great glory,

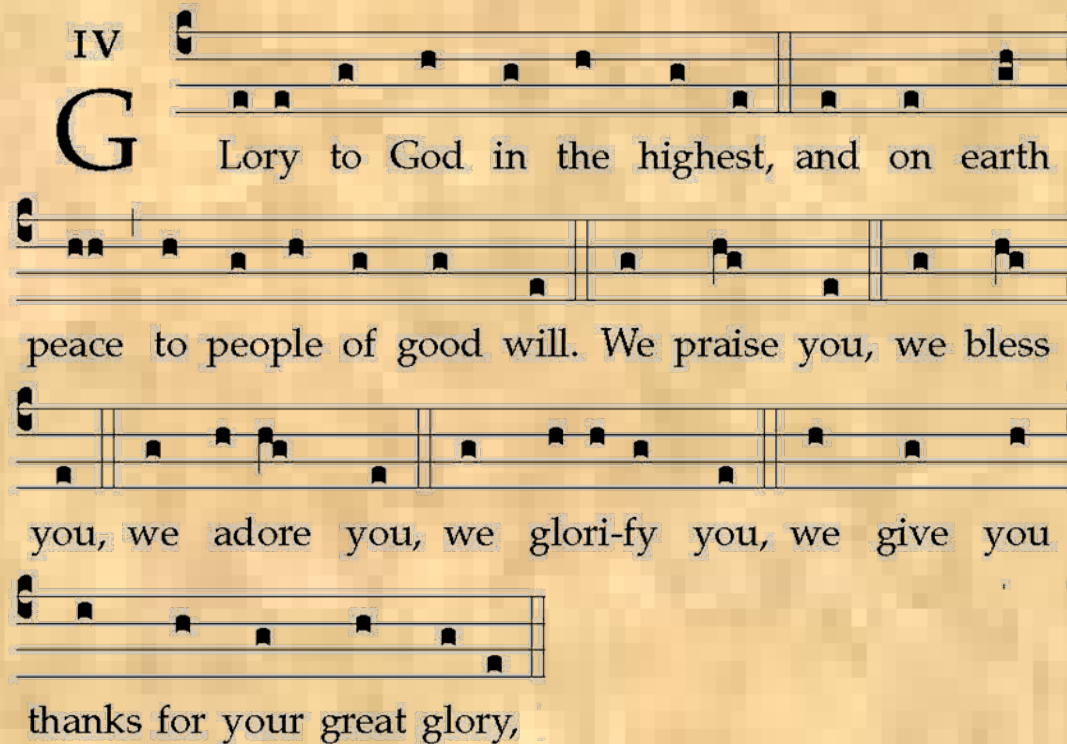
The image displays a musical score for the Gloria in the Ordinary Form, using square-note notation on a four-line staff. The notation is presented in a modern, simplified style, with square notes and stems. The lyrics are written below the staff, and the text is enclosed in a light blue box. The score is divided into four systems, each with a square-note staff and a corresponding line of lyrics. The first system begins with a Roman numeral 'IV' and a large 'G' for 'Gloria'. The lyrics are: 'Lory to God in the highest, and on earth', 'peace to people of good will. We praise you, we bless', 'you, we adore you, we glori-fy you, we give you', and 'thanks for your great glory,'. The notation is a simplified version of the traditional square-note notation, using square notes and stems on a four-line staff. The lyrics are written in a serif font, and the entire score is enclosed in a light blue box.

Vernacular Chant in the Ordinary Form

Modern Notation vs. Square-Note

IV

G



Lory to God in the highest, and on earth

peace to people of good will. We praise you, we bless

you, we adore you, we glori-fy you, we give you

thanks for your great glory,

Although there are some obstacles at first, it is preferable to teach your schola/choir square-note as this will give much greater access to the vernacular chant literature.

Vernacular Chant in the Ordinary Form

Chanting in English

Vernacular Chant in the Ordinary Form

Chanting in English

What's Different?

Vernacular Chant in the Ordinary Form

Chanting in English

What's Different?

- Pronunciation (particularly vowels)

Vernacular Chant in the Ordinary Form

Chanting in English

What's Different?

- Pronunciation (particularly vowels)
- Punctuation and Accent (rhythm)

Vernacular Chant in the Ordinary Form

Chanting in English

What's Different?

- Pronunciation (particularly vowels)
- Punctuation and Accent (rhythm)
- Increased emphasis on diction and clarity

Vernacular Chant in the Ordinary Form

Begin with the
Text!



Vernacular Chant in the Ordinary Form

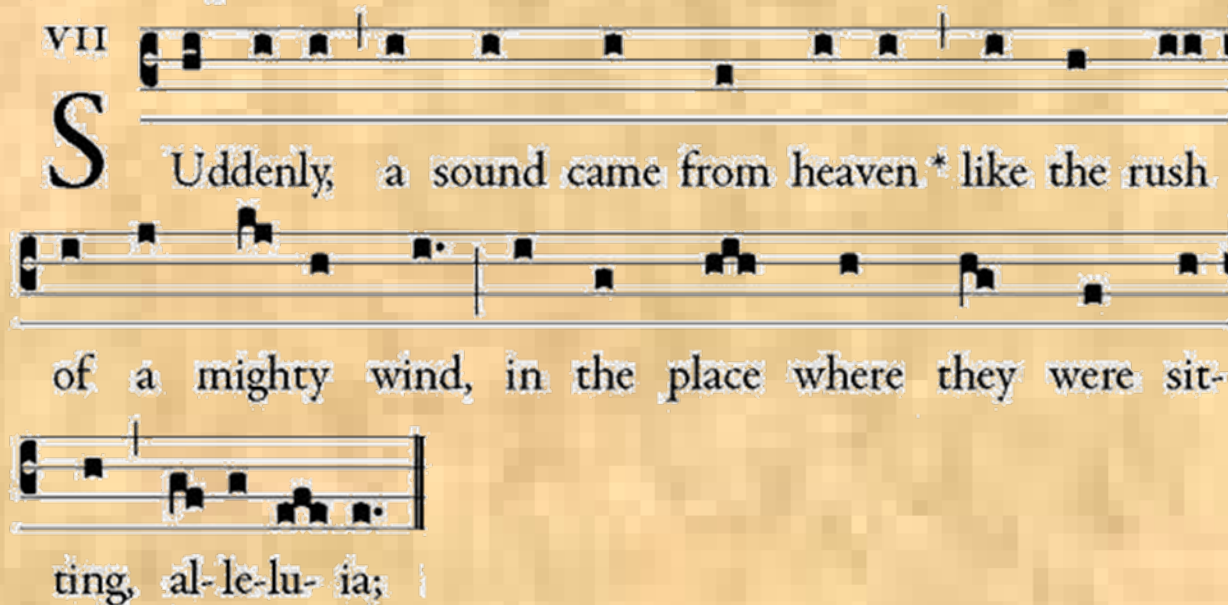
COMMUNION

Factus est repente

Acts 2: 2, 4

VII

S



Uddenly, a sound came from heaven* like the rush
of a mighty wind, in the place where they were sit-
ting, al-le-lu-ia;

The image shows a musical score for a vernacular chant. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in square neumes. The second staff continues the melody, and the third staff concludes it. The text is written below the staves, with a large initial 'S' for the first line of text. The text is in a serif font, and the overall layout is clean and professional.

Vernacular Chant in the Ordinary Form

PRONUNCIATION of ENGLISH for CHANT

Vowels

- Vowels should be mitigated using the closest possible Latin equivalent.

Vernacular Chant in the Ordinary Form

PRONUNCIATION of ENGLISH for CHANT

Vowels

- Vowels should be mitigated using the closest possible Latin equivalent.
 - AH* sound as pronounced in *anima*
 - EH* sound as pronounced in *ecce*
 - EE* sound as pronounced in *vidi* or *in* (sometimes modified to a rounded *ĩ*)
 - OH* sound as pronounced in *dominus* or *nobis*
 - OO* sound as pronounced in *cum* or the English *boot*

Vernacular Chant in the Ordinary Form

PRONUNCIATION of ENGLISH for CHANT

Vowels

- Vowels should be mitigated using the closest possible Latin equivalent.
 - AH* sound as pronounced in *anima*
 - EH* sound as pronounced in *ecce*
 - EE* sound as pronounced in *vidi* or *in* (sometimes modified to a rounded *ĩ*)
 - OH* sound as pronounced in *dominus* or *nobis*
 - OO* sound as pronounced in *cum* or the English *boot*
- Diphthongs are generally sung using the initial vowel, with the secondary formation sung as a terminal sound without transition.

Vernacular Chant in the Ordinary Form

PRONUNCIATION of ENGLISH for CHANT

Vowels

- Vowels should be mitigated using the closest possible Latin equivalent.
 - AH sound as pronounced in *anima*
 - EH sound as pronounced in *ecce*
 - EE sound as pronounced in *vidi* or *in* (sometimes modified to a rounded ĭ)
 - OH sound as pronounced in *dominus* or *nobis*
 - OO sound as pronounced in *cum* or the English *boot*
- Diphthongs are generally sung using the initial vowel, with the secondary formation sung as a terminal sound without transition.
 - AI or AY = EH (ee)
 - EA = EE (eh)
 - OI or OY = OH (ee)
 - OU or OW* = AH(oo) *when in a single syllable word or when terminal

Vernacular Chant in the Ordinary Form

PRONUNCIATION of ENGLISH for CHANT

Su- den - ly , a sound came from heaven

Sah-deh(n)-lee, a sah(oon) kehm frah meh-fehn

like the rush of a might - y wind,

lahk thah [r]ah shah fa mah(ee)-tee wee(nd),

in the place where they were sit-ting,

ee(n) thah pleh sweh theh weh(r) see-tee(ng)

Al- le - lu - ia.

ah- leh-loo- (ee)ah.

Vernacular Chant in the Ordinary Form

PUNCTUATION

Sud-den-ly,/ a sound came from heav-en like the rush

of a might-y wind,/ in the place where they were sit-ting,/
al- le-lu- ia; //

The punctuation of the text is generally expressed by the placement of barlines in the chant score.

Vernacular Chant in the Ordinary Form

ACCENTED SYLLABLES

Sud-den-ly,/ a sound came from heav-en like the rush

of a might-y wind,/ in the place where they were sit-ting,/
//

al- le-lu- ia; //

The accents of the text are generally expressed through elongated neumes.

Vernacular Chant in the Ordinary Form

RHYTHMIC RECITATION of TEXT

Musical notation for the first line of text. It consists of a series of black squares (notes) and vertical lines (bar lines) placed above the text. The notes are of varying heights, indicating different rhythmic values. There are bar lines after 'ly', 'heav', and 'rush'.
Su- den - ly , a sound came from heav - en like the rush

Musical notation for the second line of text. It continues the sequence of black squares and vertical lines above the text. There are bar lines after 'wind,', 'place', and 'ting,'.
of a might - y wind, in the place where they were sit - ting,

Musical notation for the third line of text. It consists of a few black squares and a vertical line above the text. There is a bar line after 'ia.'.
Al - le - lu - ia.

Vernacular Chant in the Ordinary Form

Let's take a
look at the
score!



Vernacular Chant in the Ordinary Form

COMMUNION

Factus est repente

Acts 2: 2, 4

VII

S

Uddenly, a sound came from heaven * like the rush
of a mighty wind, in the place where they were sit-
ting, al-le-lu-ia;

Notice how the barlines generally line up with the punctuation except where the arrow above indicates.....

Vernacular Chant in the Ordinary Form

COMMUNION

Factus est repente Acts 2: 2, 4

VII

S Uddenly, a sound came from heaven* like the rush

of a mighty wind, in the place where they were sit-

ting, al-le-lu-ia;

Notice how the barlines generally line up with the punctuation except where the arrow above indicates.....

This is the point in the score where the schola would join the cantor, so it doesn't really indicate a rest or break!

Vernacular Chant in the Ordinary Form

Solfeggio the chant

COMMUNION

Factus est repente

Acts 2: 2, 4

VII

do-re - - re - - ti re - re do re

re mi fa-mi do re re ti do-re-do do do-ti la do

do ti-la ti la sol

sol sol

The image displays a musical score for a vernacular chant. It consists of four staves of music, each with a corresponding line of Latin text underneath. The first staff is marked with a Roman numeral 'VII'. The text 'Factus est repente' is written in italics above the first staff, and 'Acts 2: 2, 4' is written in italics above the second staff. The Latin text is: 'do-re - - re - - ti re - re do re', 're mi fa-mi do re re ti do-re-do do do-ti la do', and 'do ti-la ti la sol'. The musical notation uses a simplified system of black squares on a four-line staff, with some notes connected by horizontal lines to indicate sustained sounds. The final line of text, 'do ti-la ti la sol', has two 'sol' words written below it, connected by lines to the 'la' notes above.

Vernacular Chant in the Ordinary Form

Chironomy (optional, but always a good idea!)

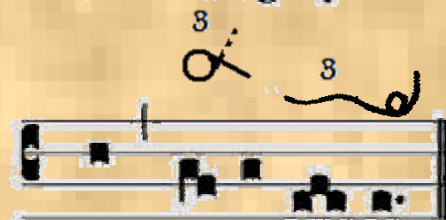
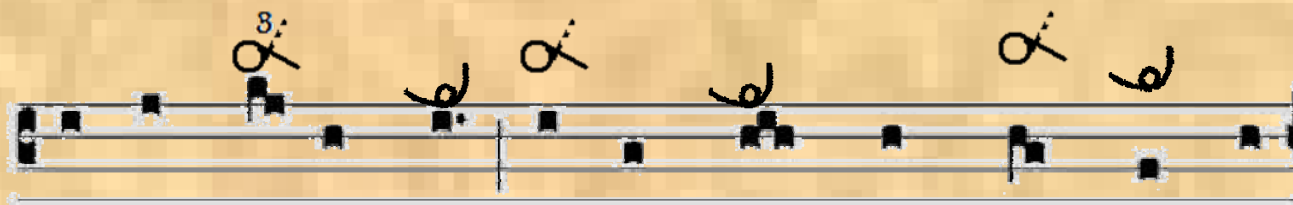
COMMUNION

Factus est repente

Acts 2: 2, 4

VII

S



ting, al-le-lu-ia;

Vernacular Chant in the Ordinary Form

Sing through the selection now!

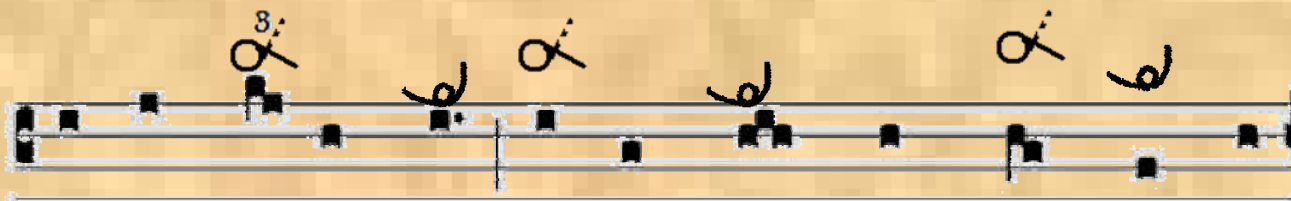
COMMUNION

Factus est repente

Acts 2: 2, 4



S Uddenly, a sound came from heaven * like the rush



of a mighty wind, in the place where they were sit-



ting, al-le-lu-ia;

Vernacular Chant in the Ordinary Form

Singing Psalm-Tones in English

You will find that many of the settings for the Propers and the Responsorials employ Psalm-Tones for the recitation of verses.

Vernacular Chant in the Ordinary Form

Singing Psalm-Tones in English

You will find that many of the settings for the Propers and the Responsorials employ Psalm-Tones for the recitation of verses.

Psalm-Tones in English are notated and sung much the same as in Latin:



The Psalm-Tone is notated, giving the recitation tones, *flex* and *final* notes

1. My heart overflows with *noble words*. *
To the king I address the song I *have made*. *

The Psalm text is given in *pointed* form.

Vernacular Chant in the Ordinary Form

Singing Psalm-Tones in English



Psalm 45 (44)

1. My heart overflows with *noble* words. *
To the king I address the song I *have* made. *
2. You are the most handsome of the sons of men, †
and graciousness is poured out *upon your lips*, *
for God has blessed you *forevermore*.
3. Gird your sword upon your *thigh*, O **mighty** one, *
with your splendor and *your* majesty.
In your majesty ride on triumphant †
in the cause of truth, meekness, *and* justice. *
May your right hand show your *wondrous* deeds.

Singing a pointed English text to a given Psalm-Tone is no more difficult than singing a Latin text...

In fact, it may actually be easier!

Vernacular Chant in the Ordinary Form

Singing Psalm-Tones in English



Psalm 45 (44)

1. My heart overflows with *noble* words. *
To the king I address the song I *have made*. *
 2. You are the most handsome of the sons of men, †
and graciousness is poured out upon *your* lips, *
for God has blessed you forevermore.
 3. Gird your sword upon your *thigh*, O mighty one, *
with your splendor and *your* majesty.
- In your majesty ride on triumphant †
in the cause of truth, meekness, and justice. *
May your right hand show your wondrous deeds.

Remember....

- Follow the natural speech rhythm and accent...avoid the “typewriter” effect.

Vernacular Chant in the Ordinary Form

Singing Psalm-Tones in English



Psalm 45 (44)

1. My heart overflows with *noble* words. *
To the king I address the song I *have* made. *
2. You are the most handsome of the sons of men, †
and graciousness is poured out *upon your lips*, *
for God has blessed you for *evermore*.
3. Gird your sword upon your *thigh*, O mighty one, *
with your splendor and *your majesty*.
In your majesty ride on triumphant †
in the cause of truth, meekness, and justice. *
May your right hand show your won*drous* deeds.

Remember....

- Follow the natural speech rhythm and accent...avoid the “typewriter” effect.
- Slow down slightly at the final cadence of each verse.

Vernacular Chant in the Ordinary Form

Pointing Texts in English



To point a text for
singing to a
Psalm-Tone...

I believed, even when I said,
"I am greatly afflicted."
Precious in the eyes of the LORD
is the death of his faithful ones.

O LORD, I am your servant; †
I am your servant, the son of your handmaid;
you have loosed my bonds.
To you will I offer sacrifice of thanksgiving,
and I will call upon the name of the LORD.

Vernacular Chant in the Ordinary Form

Pointing Texts in English



I believed, even when I **said**,
"I am greatly aff**lic**ted."
Precious in the eyes of the **LORD**
is the death of his **faith**ful ones.

O **LORD**, I am your servant; †
I am your servant, the son of your **hand**maid;
you have loosed my **bonds**.
To you will I offer sacrifice of thanks**giving**,
and I will call upon the name of the **LORD**.

To point a text for
singing to a
Psalm-Tone...

- Identify the terminal accents of each pair of lines...

Vernacular Chant in the Ordinary Form

Pointing Texts in English



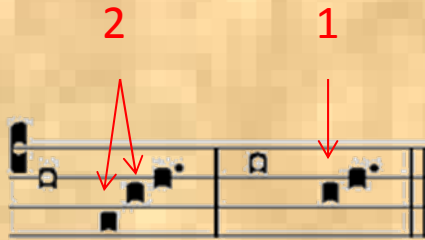
I believed, even when I **said**,
"I am greatly afflicted."
Precious in the eyes of the **LORD**
is the death of his **faithful** ones.

O LORD, I am your servant; †
I am your servant, the son of your **handmaid**;
you have loosed my **bonds**.
To you will I offer sacrifice of thanks**giving**,
and I will call upon the name of the **LORD**.

To point a text for
singing to a
Psalm-Tone...

- Identify the terminal accents of each pair of lines...
They correspond to the dotted-notes of the Psalm-Tone

Vernacular Chant in the Ordinary Form



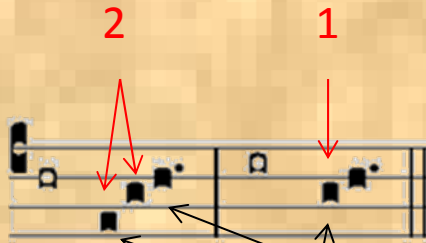
I believed, even when I **said**,
"I am greatly aff**lict**ed."
Precious in the eyes of the **LORD**
is the death of his **faith**ful ones.

O LORD, I am your servant; †
I am your servant, the son of your **hand**maid;
you have loosed my **bonds**.
To you will I offer sacrifice of thanks**giving**,
and I will call upon the name of the **LORD**.

To point a text for
singing to a
Psalm-Tone...

- Determine the
number of notes in
the *flex* and *cadence*
that precede the
dotted-note...

Vernacular Chant in the Ordinary Form



I believed, even *when I* **said**,
"I am greatly *aff***licted**."
Precious in the eyes *of the* **LORD**
is the death of *his* **faith**ful ones.

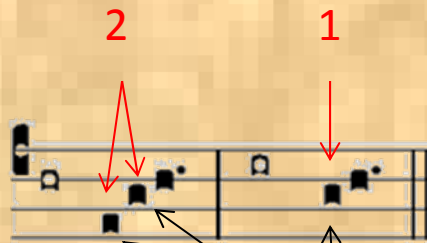
O LORD, I am your servant; †
I am your servant, the son of your **hand**maid;
you have loosed my **bonds**.
To you will I offer sacrifice of thanks**giving**,
and I will call upon the name of the **LORD**.

To point a text for
singing to a
Psalm-Tone...

- Determine the number of notes in the *flex* and *cadence* that precede the dotted-note...

- Italicize (or mark) the corresponding number of *syllables* preceding the terminal accents.

Vernacular Chant in the Ordinary Form



I believed, even *when I* **said**,
"I am greatly *aff***licted**."
Precious in the eyes *of the* **LORD**
is the death of *his* **faith**ful ones.

O LORD, I am your servant; †
I am your servant, the son of your **hand**maid;
you have loosed my **bonds**.
To you will I offer sacrifice of thanks**giving**,
and I will call upon the name of the **LORD**.

To point a text for
singing to a
Psalm-Tone...

- Determine the number of notes in the *flex* and *cadence* that precede the dotted-note...

- Italicize (or mark) the corresponding number of *syllables* preceding the terminal accents.

Vernacular Chant in the Ordinary Form

Pointing Texts in English



I believed, even *when I* said,
"I am greatly *afflicted*."
Precious in the eyes *of the* **LORD**
is the death of *his* faithful ones.

O LORD, I am your servant; †
I am your servant, the son *of your* handmaid;
you have loosed *my* bonds.
To you will I offer sacrifice *of thanksgiving*,
and I will call upon the name of *the* LORD.

Voila!

Let's Sing!

Vernacular Chant in the Ordinary Form

For a more thorough study of the relationship between the text and its musical expression in chant, I would recommend

**SINGING CHANT: LATIN AND ENGLISH
A PERFORMANCE MANUAL**

by

Fr. Columba Kelly, OSB

© Saint Meinrad Archabbey, 2011

This is available for download at

www.vernacularchant.blogspot.com

Vernacular Chant in the Ordinary Form

Stay Tuned for PART II....

“Resources for Vernacular Chant”

and PART III...

“Vernacular Chant in Your Parish Liturgies...
An Action Plan for Implementation”

Vernacular Chant in the Ordinary Form

TERMINUS